

Piano/Vocal/Chords

# DIXIE CHICKS

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Home

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HOME



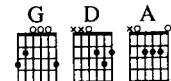
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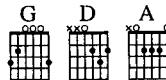
# LONG TIME GONE

Words and Music by  
DARREL SCOTT

Fast  $\text{J} = 86$



Verse:



Dad - dy sits on the front porch swing-in', look-in' out on a va - cant field,  
2.3. See additional lyrics



used to be filled with bur - ly to - bac - co, now he knows it nev - er will. My

(Guitar chords: G (xoo), D (xoo), A (xoo))

broth - er found work in In - di - an - a, Sister's a nurse at the old\_\_\_\_ folks home.

(Guitar chords: G (xoo), D (xoo), A (xoo))

*To Coda ♫*



Mom - ma's still cook - in' too\_\_\_\_ much for sup - per, and me\_\_\_\_ I've been a long time gone. Been a

(Guitar chords: G (xoo), D (xoo), A (xoo))

*Chorus:*



long time gone. No, I ain't {hoed a row} since I don't know when..

(Guitar chords: G (xoo), D (xoo), A (xoo))

D/F#                    G                    1. A

Long time gone, \_\_\_\_\_ and it ain't\_\_\_\_ com - ing back\_\_\_\_ a - gain.\_\_\_\_\_

D

G      D      A

2. D                    A                    D

com - in' back\_\_\_\_ a - gain.

E

2. (Inst. solo ad lib....)

1. E                    2. E

...end solo) Now, me,

*Bridge:*

C                            D                            G

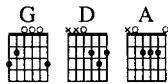
I went to Nash - ville, try'n' to be the big deal. Play-in'down on Broad-way, get-tin' there the hard way.

C                            D

Liv-in' from a tip jar, sleep-in' in my car. Hock-in' my gui-tar, yeah, I'm gon - na be a star.

D.S. & al Coda





Sheet music for two voices (treble and bass) in D major. The treble clef has a sharp sign, indicating one sharp (F#). The bass clef also has a sharp sign. The music consists of four measures. The first measure contains a single note in the bass. The second measure has eighth-note pairs in the treble and bass. The third measure has eighth-note pairs in the treble and bass. The fourth measure has eighth-note pairs in the treble and bass.



Sheet music for two voices (treble and bass) in D major. The treble clef has a sharp sign, indicating one sharp (F#). The bass clef also has a sharp sign. The lyrics "I said a" appear above the treble staff. The music consists of four measures. The first measure contains a single note in the bass. The second measure has eighth-note pairs in the treble and bass. The third measure has eighth-note pairs in the treble and bass. The fourth measure has eighth-note pairs in the treble and bass.



Sheet music for two voices (treble and bass) in D major. The treble clef has a sharp sign, indicating one sharp (F#). The bass clef also has a sharp sign. The lyrics "long time, long time, long time gone..." appear below the treble staff. The music consists of four measures. The first measure contains a single note in the bass. The second measure has eighth-note pairs in the treble and bass. The third measure has eighth-note pairs in the treble and bass. The fourth measure has eighth-note pairs in the treble and bass.



Sheet music for two voices (treble and bass) in D major. The treble clef has a sharp sign, indicating one sharp (F#). The bass clef also has a sharp sign. The lyrics "Oh, it's been a long time." appear below the treble staff. The music consists of four measures. The first measure contains a single note in the bass. The second measure has eighth-note pairs in the treble and bass. The third measure has eighth-note pairs in the treble and bass. The fourth measure has eighth-note pairs in the treble and bass.

A

Long time, long time, long time, gone.

D

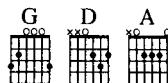
Oh, it's been a long time gone.

A

Long time, long time, long time, gone.

D

Long time, long time, long time, gone.



*Verse 2:*

Delia plays that ol' church piano,  
Sittin' out on her daddy's farm.  
She always thought that we'd be together.  
Lord, I never meant to do her harm.  
Said she could hear me singin' in the church choir.  
Me, I heard another song.  
I caught the wind and hit the road runnin'.  
(To Chorus:)

*Verse 3:*

Now, me and Delia singin' every Sunday,  
Watchin' the children and the garden grow.  
We listen to the radio to hear what's cookin',  
But the music ain't got no soul.  
Now they sound tired but they don't sound Haggard.  
They got money but they don't have Cash.  
They got Junior but they don't have Hank.  
I think, I think, I think the rest is...  
(To Chorus:)

# LANDSLIDE

Words and Music by  
STEVIE NICKS

Moderately fast  $\text{♩} = 72$

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the piano/guitar, starting with a bass clef, a key signature of one sharp (F#), and a common time signature. Four chords are indicated above the staves: G (G major), D/F# (D/F# major), Em7 (E minor 7th), and D/F# (D/F# major). The vocal line consists of eighth-note patterns, and the piano/guitar line consists of eighth-note chords.

This section of the musical score continues the pattern established in the first section. It includes four more measures of music for the voice and piano/guitar, with the same key signatures and time signatures as the previous section. The vocal line and piano/guitar chords remain consistent with the established pattern.

Verse:

The musical score for the verse begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line starts with a melodic line consisting of eighth and sixteenth notes. Below the vocal line, the lyrics are written: "1. I took my love and I took it down. take this love, and take it down." The piano/guitar part consists of eighth-note chords. The score then transitions to a new section with a different melodic line and harmonic progression.

G                    D/F#                    Em7                    D/F#

Yeah, I climbed a moun - tain and I turned a - round.  
 If you climb a moun - tain and you turn a - round,  
 And I saw -  
 and if you see -

G                    D/F#                    Em7                    D/F#

} my re - flec - tion in the snow - cov-ered hills. Well, the

To Coda ♦

G                    D/F#                    Em7                    D/F#

land - slide brought me down. Oh,

G                    D/F#                    Em7                    D/F#

mir - ror in the sky, what is love? Can the child

   
  
 — with - in my heart rise a - bove? Can I

    
  
 sail thru the chang - ing o - cean tides? Can I han - dle the sea-

*2. (Inst. solo ad lib....)*

     
  
 sons of my life? Uh, uh.

    
  
 Uh, uh. Uh, uh. Well, I've

*... end solo)*



been a - fraid of chang - in' 'cause I built



my life a-round you. But time



makes you bold - er, chil - dren get old - er, I'm



1.



get - ting old - der too. Well...

*D.S. % al Coda*

2.  
  
 Well, I'm get-ting old - er too.  
 3. So,

*Coda*
  
 And if you see my re - flec - tion in the snow - cov-ered hills.

well, may - be,  
 well,

the land - slide will bring you down.  
*rit.*

# TRAVELIN' SOLDIER

Words and Music by  
BRUCE ROBINSON

Moderately  $\text{♩} = 74$

Verse:



*1. Two days past eigh - teen, he was wait-ing for the bus in his ar - my greens, sat*  
*3.4. See additional lyrics*

D

A

*down in a booth in a ca - fé there, gave his or - der to a girl with a bow in her hair.*

*He's a lit - tle shy, so she gives him a smile, and he said would you mind sit - tin'*

*2. See additional lyrics*

31

The sheet music consists of four staves of musical notation. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4.

**Chords and Chord Boxes:**

- Top Staff:** D (x x o)
- Second Staff:** A (x o o)
- Third Staff:** G (o o o)
- Bottom Staff:** 1. D (x x o) and 2. E/G# (x o o)

**Lyrics:**

down for a while and talk - in' to me, I'm feel - in' a lit - tle low.  
She said I'm off in an ho - ur and I know where we can go..  
2. So, they  
2.3.4. back here to you?

*Chorus:*

I cried, nev - er gon - na hold the hand of an - oth - er guy.



Too young for him, they told her, wait - in' for the love of a trav - el - ing sol - dier.



Our love will nev - er end, wait - in' for the sol - dier to come back a - gain.

1.2.



Nev - er more to be a - lone, when the let - ter said a sol - dier's com - in' home.

D.C. || 3.

|| 4.

3. So the sol - dier's com - in'. sol - dier's com - in'  
4. One

A

home.

D A D

*Repeat ad lib. and fade*

*Verse 2:*

So, they went down and they sat on the pier.  
He said, I bet you got a boyfriend, but I don't care.  
I got no one to send a letter to,  
Would you mind if I sent one back here to you?  
(To Chorus:)

*Verse 3:*

So the letters came from an army camp,  
In California, then Vietnam.  
And he told her of his heart:  
It might be love and all the things he was scared of.  
He said when it's getting kinda rough over here,  
I think of that day, sittin' down at the pier.  
And I close my eyes and see your pretty smile.  
Don't worry, but I won't be able to write for a while.  
(To Chorus:)

*Verse 4:*

One Friday night at a football game,  
The Lord's prayer said and the Anthem sang,  
A man said, folks would you bow your head  
For a list of the local Vietnam dead.  
Crying all alone underneath the stands  
Was a piccolo player in the marching band.  
And one name read and nobody cared  
But a pretty little girl with a bow in her hair.  
(To Chorus:)

# TRUTH NO. 2

Words and Music by  
PATTY GRIFFIN

Moderate two-beat  $\text{♩} = 88$

*Verse:*

1. You don't like the sound\_\_ of the truth\_\_ com - in' from\_\_ my mouth\_\_.  
 2. 3. See additional lyrics

G

You say that I lack the proof; well, ba - by, that might be so.

C

I might get to the end of my life, find out ev - 'ry - one was

ly in.



I don't think that I'm a - fraid an - y - more, say that I would rath - er die



try - in', woah...

*§ Chorus:*



1. 2. 4. Swing me way down south. Sing me

3. (Inst. solo ad lib....)

2.



some-thin' brave from your mouth. And I'll bring you pearls of

Ver  
Thi  
An  
Wh  
Wh  
I lo  
In t  
Just  
It n  
(To

37

The musical score consists of three staves. The top staff is for the voice, starting with a C chord (x, o, o) and ending with an F chord (xx, x, x). The middle staff is for the bass. The bottom staff is for the guitar. The lyrics are:

water on my hips, and the love in my lips, all the love from my

1. 3.

... end solo)

2. D.S. | 4.

### Verse 2:

This time when he swung the bat  
And I found myself layin' flat, I wondered:  
What a way to spend a dime,  
What a way to use the time, ain't it, baby?  
I looked at my reflection  
In the window walkin' past, and I saw a stranger.  
Just so scared all the time,  
It makes me one more reason why the world's dangerous.  
(To Chorus:)

*Verse 3:*

VERSE 3:  
You don't like the sound of the truth  
Comin' from my mouth.  
You say that I lack the proof;  
Well, baby, that might be so.  
Tell me, what's wrong with havin' a little faith  
In what you're feelin' in your heart?  
Why must we be so afraid  
And always so far apart?  
*(To Chorus:)*

# WHITE TRASH WEDDING

Words and Music by  
EMILY ROBISON,  
MARTIE MAGUIRE and NATALIE MAINES

**Freely**  
N.C.

You can't af - ford no ring, you can't af - ford no ring.

Fast  $\text{J} = 162$

I should-n't be wear - ing white and you can't af - ford no ring.

G      C

(Inst. solo ad lib...)

1. You ... end solo

## Verses 1 &amp; 2:

MAINES

fi - n'ly took my hand, you fi - n'ly took my hand. It took a nip of gin, but you  
 2. Ma - ma don't ap - prove, Ma - ma don't ap - prove. Dad - dy says he's the best in town and

ing.

G C

fi - n'ly took my hand. } Ma - ma don't ap - prove. You can't af - ford no ring, you can't af - ford no ring. I

G C

should - n't be wear - ing white and you can't af - ford no ring. (Inst. solo ad lib....)

G C

You solo)

The musical score consists of two staves of music. The top staff is for voice and piano, with lyrics for 'Verses 1 & 2'. The bottom staff is for piano. Chords G and C are indicated above the piano staff at various points. A section labeled '(Inst. solo ad lib...)' is shown with a bracket over several measures. The score is in common time, with some measures in 2/4 indicated by a '2' below the staff. The vocal part includes a 'You solo' section.

1. G C  
2. G C  
... end solo)

*Bridge:*  
F Eb C  
1.  
(Inst. solo ad lib....)  
2. N.C.  
C  
... end solo)

*Verse 3:*  
3. Ba-by's on its way,

Ba - by's on its way.

G C

Say I do and kiss me quick 'cause ba-by's on its way. *(Inst. solo ad lib...)*

1.2. G C || 3. G C

...end solo) I should-n't bewear-ing white and you can't af-ford no ring.

# A HOME

Words and Music by  
MAIA SHARP and RANDY SHARP

Moderately slow two-beat  $\text{♩} = 72$




*Verse 1:*




by  
Y SHARP



oth-er - wise.

Verses 2 & 3:



2. Some - how I \_\_\_ saw you as \_\_\_ a weak - ness;  
 3. See additional lyrics

friends.



I thought\_ I had to\_\_\_ be strong,

oh, but I was\_\_\_ just



young, I was scared,

I was wrong.

44 Chorus:



Not a night goes by I don't dream of wan - der - ing



through the home that might have been.



I lis - tened to my pride when my heart cried.



out for you. Now ev - 'ry day I wake a - gain

*To Coda ♩*

Dm                      B♭                      C

in a house — that might have been

[1.]

F                      C

a home.

[2.]

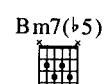
F                      C

A home.

*Bridge:*

Bm7(♭5)                      B♭                      F

Four walls, a roof, — a door, — some win - dows: just a place to run — when my



work-ing day is through.

They say home is where the



heart is.

If the ex - cep - tion proves\_ the rule, I guess that's



true.

*D.S. al Coda*

(Inst. solo ad lib...)

... end solo)

*Coda*here the  
might have been

a home,



a home.



rit.

*Verse 3:*

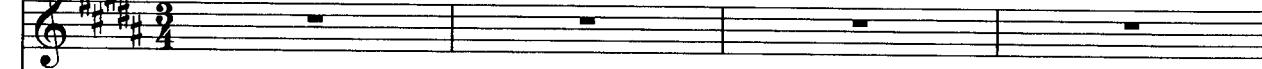
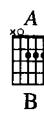
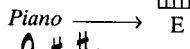
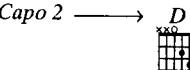
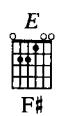
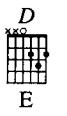
Guess I did what I did believing  
 That love is a dangerous thing.  
 Oh, but that couldn't hurt anymore  
 Than never knowing.  
*(To Chorus:)*

# MORE LOVE

Words and Music by  
TIM O'BRIEN and GARY NICHOLSON

Moderately fast  $\text{♩} = 132$

Guitar Capo 2

1. I'm so



Verse:



close to you, ba - by, but I'm so far a - way. There's a

2.3. See additional lyrics

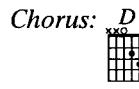




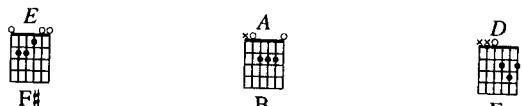
si - lence be - tween us and there's so much to say. You're my

strength, you're my weak - ness. You're my faith, you're my doubt. We got to

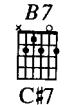
meet in the mid - dle to work this thing out. More



love, I can hear our hearts cry - in'. More love,

E                    A                    D  


I know that's all we need. More love to

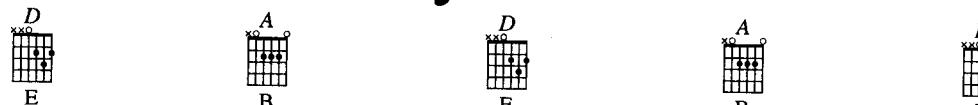
B7                    C#7  


flow in be - tween us, to take us and hold us, and lift us a - bove.

To Coda ♦

D                    E  


If there's ev - er an an - swer, it's more

D                    A                    D                    A                    D  


love.

to

2. We're a -

Bridge:

's more -

More Love - 6 - 4  
PFM0221

The sheet music consists of four systems of musical notation. The first system starts with a treble clef, a key signature of two sharps, and a common time signature. It features a guitar chord chart above the staff: A, E, 1., 2., D, and E. The second system continues with the same key signature and time signature, featuring a guitar chord chart above the staff: A, D, A, D, A, B. The third system starts with a treble clef, a key signature of two sharps, and a common time signature. It features a guitar chord chart above the staff: E, F#, G, A, D, E. The fourth system continues with the same key signature and time signature, featuring a guitar chord chart above the staff: G, A, D, E, G, A, D, E. The lyrics "We're a -" are placed between the first and second systems, and "Bridge:" is placed between the second and third systems.

D.S. al Coda

3. Just

*Coda*

A      B

E      F#

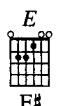
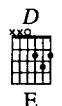
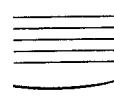
love, I can hear our hearts cryin'. More love,

I know that's all we need. More love to

flow in between us, to take us and hold us, and lift us above.

al Coda

3. Just



If there's ev - er an an - swer,

it's more



love.



Repeat ad lib. and fade

to

More

*Verse 2:*

We're afraid to be idle, so we fill up the days,  
 We run on the treadmill, keep slavin' away  
 'Til there's no time for talkin' about trouble in mind  
 And the doors are all closed between your heart and mine.  
*(To Chorus:)*

*Verse 3:*

Just look out around us, people fightin' their wars.  
 They think they'll be happy when they've settled their scores.  
 Let's lay down our weapons that hold us apart,  
 Be still for just a minute, try to open our hearts.  
*(To Chorus:)*

# I BELIEVE IN LOVE

Words and Music by  
MARTIE MAGUIRE,  
NATALIE MAINES and MARTY STUART

Moderately slow ballad  $\text{J} = 80$

N.C.

*Verse 1:*



1. I made a prom-ise to my - self; locked it a-way deep down

*(with pedal)*

in - side. Told my heart we'd wait it out;

swore we'd nev - er com - pro - mise. Oh, I'd rath - er be a -

TUART

down

F G C

lone like I am to - night

than set -tle for the kind of love that fades be - fore the morn - ing

*Verse 2:*

C F

light. 2. Si - lence stared me in the face,

G C

and I fi - n'ly heard its voice. It seemed to soft - ly



say

that, in love, you have a choice.



To-day I got the an swer, and there's a world of truth be-hind-



it.

Love is out there wait-ing some-where;



you just have to go and find it.

I Believe in Love - 5 - 3  
PFM0221

### *§ Chorus:*

78

E<sub>b</sub>                    G                    C

I                    be - lieve                    in love.

E<sub>b</sub>                    G                    C

I                    be - lieve                    in love.                    A love that's

F                    G                    C                    F

real,                    love that's strong,                    love that lives                    on and on.                    Yes,

**To Coda**

A<sub>b</sub>maj9                    B<sub>b</sub>                    C

I                    be - lieve                    in love.

(Bkgrd.) (I \_\_\_\_\_)

(Inst. solo ad lib....)

58

*Solo:*

Music staff showing a melodic line with a fermata over the last note.

Music staff showing a melodic line with a fermata over the last note. Measures 3 and 4 are indicated by a '3' above the staff.

*D.S. al Coda*

Music staff showing a melodic line with a fermata over the last note.

Music staff showing a melodic line with a fermata over the last note. Measure 3 is indicated by a '3' above the staff.

*Coda*

lieve in love.

Yes, I \_\_\_\_\_ be-

Music staff showing a melodic line with a fermata over the last note.



lieve in love.

*rit.*

Music staff showing a melodic line with a fermata over the last note. Measure 4 ends with a fermata and a repeat sign.

# TORTURED, TANGLED HEARTS

Words and Music by  
NATALIE MAINES,  
MARTIE MAGUIRE and MARTY STUART

Bright country beat  $\text{♩} = 120$



*il Coda*

*id solo)*

|1.

|2.

1. Well, there

*Verse:*



was a lit - tle fal - ter at the al - ter of con - fess - ion.  
blast of con - fu - sion, cou - pled with de - lu - sion makes the

G              D/F#              E

Down best on its made— knees, \_\_\_\_ true time love fail. did fall. Af - ter They

E

thir - ty - one days\_\_\_\_ and had sleep - less of nights, mind.

she woke up\_\_\_\_ to end\_\_\_\_ it all\_\_\_\_. But With the  
She bought a gown and he\_\_\_\_ rent - ed tails.

A

E

"I might - love you,"\_\_\_\_ on a fresh tat - too en -  
cloud\_\_\_\_ of des - tin - y\_\_\_\_ came

61

The musical score consists of three staves of music for voice and guitar. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Chords are indicated above the staves: B, E, C#m, E, B, E, G, A, E, and A. The lyrics are as follows:

graved drift up in on through his the chest gates She and  
tore bust her ed name up right what off could his have heart been So a  
here's per fect to the hope un less bless case Oh  
Chorus: love, oh love, you flick le thing Such pret ty

E                    B7                    E                    C#m<sup>4</sup>

B7                    E                    A                    E                    B7                    To Coda ♪

from the start. — Bless their tor - tured, tan - gled —

E                    G                    A                    E

hearts. — Hoo, hoo, hoo, hoo. — Hoo, hoo, hoo, hoo. —

G                    A                    E

— Hoo, hoo, hoo, hoo, hoo. —



## Bridge:



(Inst. solo ad lib....)

The musical score for the Bridge section consists of six staves of music. Above each staff, there is a guitar chord diagram: G, A, E, G, A, E, G, A. The music is in common time, with a key signature of two sharps. The vocal part is in soprano range, and the piano accompaniment provides harmonic support.

*D.S. al Coda*

The musical score for the Coda section consists of two staves. The vocal line continues in soprano range, and the piano accompaniment provides harmonic support. The text "...end solo) 2. Well, a" appears at the end of the vocal line.

♫ Coda      E      A      E      B7  



















hearts.      Oh love,      oh love,      you fickle thing.  
 Such pretty words and golden rings. It was a  
 broken dream right from the start.  
 Bless their tortured, tangled

A musical score for a two-part vocal piece, likely for soprano and alto, with guitar accompaniment. The score consists of eight staves of music, each with a treble clef and a key signature of three sharps (F major). The music is in common time.

The lyrics are "hearts." followed by "Hoo," "hoo, hoo, hoo, hoo, hoo." This pattern repeats throughout the piece.

Guitar chords are indicated above the staves:

- Staff 1: E (top), G (middle), A (bottom)
- Staff 2: G (top), A (middle), E (bottom)
- Staff 3: G (top), D (middle), A (bottom)
- Staff 4: G (top), D (middle), A (bottom)
- Staff 5: A (top), E (bottom)

E5

The musical score consists of four staves of music. The top staff is for the guitar, indicated by a small guitar icon and the tuning E5. The bottom three staves are for the bass, indicated by a bass clef and a bass staff. The music is in common time, with a key signature of two sharps. The first section of music (measures 1-4) features eighth-note patterns in the upper staff and quarter notes in the lower staff. The second section (measures 5-8) adds sixteenth-note patterns to the upper staff. The third section (measures 9-12) returns to eighth-note patterns. The fourth section (measures 13-16) adds sixteenth-note patterns back to the upper staff. The bass staff remains mostly static with occasional quarter notes. Measure 17 begins a new section with a 'rit.' instruction, where the tempo slows down.

E9

The final section of the score (measures 18-21) shows a change in tuning to E9. The guitar icon and tuning indicator are present above the first staff. The bass staff continues its rhythmic pattern. The music concludes with a final bass note in measure 21.

# LIL' JACK SLADE

Music by  
EMILY ROBISON, MARTIE MAGUIRE,  
LLOYD MAINES and TERRI HENDRIX

Moderately fast  $\text{♩} = 132$

N.C.

The sheet music consists of six staves of musical notation for guitar and bass. Each staff begins with a chord box:

- Staff 1: G (top string open, others x)
- Staff 2: Am (top two strings open, others x)
- Staff 3: A (all strings open)
- Staff 4: 2.3. Inst. solo ad lib. (all strings open)
- Staff 5: A (all strings open)
- Staff 6: G (top string open, others x)

Below the first staff, there is a dynamic marking *mf*. The bass staff has a continuous bass line. The guitar staffs feature various rhythmic patterns and note heads. The music concludes with a final staff ending on a G chord.

To Coda Ø

70

Am G Am G Am

N.C.

D.S. § al Coda

Coda

Am G Am G

Am G Am

Bm7 A

# GODSPEED

(Sweet Dreams)

Words and Music by  
RADNEY FOSTER

Moderately  $\text{J} = 88$

The musical score consists of four staves. The top two staves are for piano/vocal, with the left staff in A major and the right staff in D/A major. The bottom two staves are for guitar, with the left staff in A major and the right staff in D major. The vocal part includes lyrics in parentheses.

**Piano/Vocal/Guitar Chords:**

- Top Staff (A major): **A**
- Top Staff (D/A major): **D/A**
- Bottom Staff (A major): **A**
- Bottom Staff (D major): **D**
- Guitar Chords: **F#m**, **E**, **D**

**Verse:**

1. Drag-on tales, and the "wa-ter is wide;" pi-rate's sail and lost boys fly.  
2. 3. See additional lyrics

*(L.H. cue notes only 1st time)*

**Lyrics:**

Fish bite moon-beams ev - 'ry night, and I love you. God -

*Chorus:*



2.

(Viola)

sweet dreams.

A

D

F#m

E/G#

D

A

[3.]



God - speed, —

God - speed, —

sweet — dreams. —

Ah, —

ah. —

Ah, —

ah. —

Ah, —

Ah. —  
ah. —Ah. —  
ah. —

A

D

Ah,

Ah.

A

D

Ah,

Ah.

*Verse 2:*

The rocket racer's all tuckered out.  
 Superman's in pajamas on the couch.  
 Goodnight moon, we'll find the mouse,  
 And I love you.  
*(To Chorus:)*

*Verse 3:*

God bless mommy and matchbox cars.  
 God bless dad, and thanks for the stars.  
 God hears "Amen" wherever we are,  
 And I love you.  
*(To Chorus:)*

# TOP OF THE WORLD

Words and Music by  
PATTY GRIFFIN

 Verse:

Moderately ♩ = 92



1. I wished I was smart - er. I wished I was strong - er.

2.3. See additional lyrics

*mf*



I wished I loved Je - sus the way my wife does.



I wished it had been eas - i - er

in - stead of an - y long - er.



I wished I could have stood — where you would have been proud, — but that won't hap - pen now, —



Chorus:



that won't hap - pen now. —

There's a whole lot - ta sing - ing that's nev - er



gon - na be — heard, dis - ap - pear-ing ev - 'ry day with-out so much as a word — some - how. —

—



Think I broke the wings off that lit - tle song - bird. She's

—

76

C<sup>#</sup>m7 B 1. E

nev-er gon-na fly to the top of the world—right now. Top of the

B 2. E

world. 2. I don't have to — 3. I wish I'd have known

3. E C<sup>#</sup>m7 A(9)

C<sup>#</sup>m7 A(9) 1.

Chords shown above the staff: C<sup>#</sup>m7 (x1 x1 x1 4), B (x1 x1 x1), E (x1 x1 x1), B (x1 x1 x1), E (x1 x1 x1), C<sup>#</sup>m7 (x1 x1 x1 4), A(9) (x1 x1 x1), C<sup>#</sup>m7 (x1 x1 x1 4), A(9) (x1 x1 x1), E (x1 x1 x1).

2.

C#m7  


Whoa, \_\_\_\_\_ whoa, \_\_\_\_\_

A(9)  


C#m7  


To the top of the world, \_\_\_\_\_ to the top of the world, \_\_\_\_\_

A(9)  


C#m7  


A(9)  


*Repeat ad lib. and fade*

to the top of the world, \_\_\_\_\_ to the top of the world, \_\_\_\_\_ to the top of the world, \_\_\_\_\_

*Verse 2:*

I don't have to answer any of these questions.  
 Don't have no God to teach me no lessons.  
 I come home in the evening, sit in my chair.  
 One night, they called me for supper, but I never got up.  
 I stayed right there in my chair.  
*(To Chorus:)*

*Verse 3:*

I wished I'd have known you,  
 Wished I'd have shown you  
 All of the things I was on the inside.  
 I'd pretend to be sleeping  
 When you come in in the morning  
 To whisper goodbye, go to work in the rain.  
 I don't know why, don't know why.

*Chorus 2:*

'Cause everyone's singing, we just wanna be heard.  
 Disappearing everyday without so much as a word somehow.  
 Wanna grab a hold of that little songbird,  
 Take her for a ride to the top of the world right now.